THE RICCARDI HISTORY OF ART CHARTS

Italian Schools of Painting

THE cover design is reproduced from a drawing by ANDREA DEL SARTO, *in the Uffizi Gallery.*

THE CHART is primarily designed to aid history of art students to trace the rise, growth and decline of painting during the Renaissance period, viz.—the rise, late 13th and 14th centuries; the growth and development, 15th century; the culmination, late 15th and first quarter of the 16th centuries. Its aim is to assist the memory, rather than to educate.

The work is based on—and carefully compiled from leading authorities on art: —VASARI, VENTURI, CORRADO RICCI, MÜNTZ, CROWE & CAVALCASELLE, KUGLER, LAYARD, MORELLI, RUMOHR, SPRINGER, BERENSON, SYMONDS, etc.

The value of the Chart and its usefulness to visitors to the picture galleries and churches of Italy is obvious.

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Italian Schools of Painting

The Renaissance in Italy

PAINTING IN ITALY.

Italian Painting begins at **Florence** with Giotto, who in his lifetime exercised the most influence on its development. **Siena,** the rival city of Florence, a little earlier, produced a remarkable master, Duccio, who was the leading spirit of numerous artists whose characteristics were a certain grace and sweetness, a gay light colouring devoid of relief, and a feeling for elaborate ornament. But, it was Giotto, inspired by Gothic masters (notably Giovanni Pisano), who loosened the tongue of art. Filling the walls of churches and palaces with pictures of sacred history and legends of the saints, he depicted the whole range of human emotion. His pupils and followers extended throughout Italy; unfortunately their works degenerated into mere mechanical labour, thus, with Spinello Aretino, the last representative of the two currents of art starting out from Duccio and from Giotto, closes the first period of painting.

At the beginning of the fifteenth century, an artist appeared who revolutionised art by his vigorous initiative. This was Masaccio, in whom art found a great pictorial interpreter. Three main tendencies may be traced out during this second period termed the age of Realism: action, movement, space, the expression of strong and intense passion are the characteristics of Masaccio and the masters on the central line of the Chart. The artists on the left of the line belong to a school produced by the efforts of sculptors: their aim is accurate delineation of actual things, problems of science and laws of perspective. Fra Angelico is a marked exception coming from a school of miniaturists, he successfully resisted the persuasions of the times and sought to express the inner life of the adoring soul. The masters on the right of the central line remarkable for their power of illustration, colour and expression, give to the representation of the sentiments and affections the utmost ideal grace and beauty. Michelangelo was a complete personality. Poet, architect, sculptor and painter, he felt himself, and claimed to be, exclusively a sculptor. He enriched art with unsuspected new effects, but his style was pernicious to art and led to the *Baroque*.

The **Umbrian School,** may be divided into two branches—that which was established at San Severino, Gubbio, Fabriano and the neighbouring towns, and that which flourished in **Perugia** and the surrounding country. This latter especially took its rise from Sienese examples: prettiness and a tendency to affectation were its characteristics, which by their development at Perugia, were destined to contribute to the greatness of Raphael. Piero della Francesca and Signorelli though included in this school belong to the group of Florentine artists on the left of the central line.

The **Paduan School** of which Mantegna is the chief exponent is a combination of Florentine elegance (Florentine artists spent several years at Padua) and of a style founded on that of the Greco-Roman bas-reliefs.

The **Venetian School** of the second half of the fifteenth century originated from two earlier schools; that of Murano, where a Byzantine style prevailed, and that founded by Jacopo Bellini originally a pupil of Gentile da Fabriano and later influenced by the School of Padua. The Venetians perfected oil painting and set forth the glory of the world as it appeals to the imagination and to the senses. They loved to render magnificent processions, or social gatherings (sacred and profane); they wished to paint beautiful bodies and gorgeous costumes, to suggest the idea of a free and joyous life.

ARCHITECTS AND SCULPTORS

Nicolò Pisano A. Sc. 1206-1278.
Arnolfo di Cambio A. 1240-1311.
Giovanni Pisano A. Sc. c. 1240-1320.
Lorenzo Maitani Sc. d. 1330.
Gior. Balduccio Sc. 1300-1347.
Andrea Pisano A. Sc. c. 1273-1349.
Nino Pisano Sc. d. 1360.
Jacopo della Quercia Sc. 1374-1438.
Lorenzo Ghiberti Sc. 1378-1445.
F. Brunelleschi A. Sc. 1377-1446.
Agostino di Duccio Sc. d. 1481.
Desiderio da Settignano Sc. 1428-1464.
Donatello Sc. 1386-1466.
M. Michelozzo A. Sc. 1396-1472.
Leon Battista Alberti A. 1405-1472.
Benedetto da Majano Sc. 1442-1477.
Antonio Rossellino Sc. 1427-1478.
Luca della Robbia Sc. 1400-1482.
Mino da Fiesole Sc. 1431-1484.
Verrocchio Sc. 1435-1488.
Matteo Civitali Sc. 1435-1501.
Bramante A. 1444-1514.
Giuliano da San Gallo A. 1445-1516.
Andrea della Robbia Sc. 1435-1525.
Andrea da Sansovino A. Sc. 1460-1529.
Antonio da San Gallo A. 1455-1534?
Baccio d'Agnolo A. 1462-1546.
Michele Sanmicheli A. 1484-1559.
Baccio Bandinelli Sc. 1493-1560.
Benvenuto Cellini 1500-1571.
A. Palladio A. 1518-1580.
Bart. Ammannati Sc. 1511-1592.
Gian Bologna Sc. 1524-1608.

BYZANTINISM

PRE-RENAISSANCE — GOTHIC PERIOD OR "TRECENTO"

The religious sentiment dominates the plastic faculty; painters ornament the walls of churches with divine images, Biblical stories and with symbols and subjects conveying moral precepts, intended to teach citizens the advantage of justice, good government, peace and concord.

EARLY RENAISSANCE OR "QUATTROCENTO"

Artists dedicate themselves to the study of anatomy and perspective, they endeavour to imitate nature faithfully by attempting to produce the effect of relief by chiaroscuro, and to portray the exact proportion of the human form.

CULMINATION OF THE RENAISSANCE

Artists now seek to raise the forms closely imitated from nature to the previous period, to the highest order of ideal beauty, and to give to the representation of the sentiments and affections the utmost ideal grace and energy.

DECLINE OF ART

A period of exaggerations and affectations, of which Italo Mannerism.

SIENA
ROME
FLORENCE
PADUA
VENICE
ASSISI
UMBRIA
PERUGIA
SCHOOL OF MURANO
SCHOOL OF MILAN

1300 — XIV Cent. — 1400 — XV Cent. — 1500

Guido da Siena (op. 1272)
Giunta da Pisa (op. 1236)
Bonaventura di Berlinghieri
Coppo di Marcovaldo (1210-1280)
DUCCIO DI BUONINSEGNA (op. 1278-1320)
Segna di Bonaventura (op. 1305-1326)
Ugolino da Siena (1320-)
Nicolò di Segna (op. 1345)
SIMONE MARTINI (1285-1344)
Founded a Franco-Sienese School at Avignon, France
AMBROGIO LORENZETTI (op. 1324-1348)
Pietro Lorenzetti (op. 1305-1348)
Lippo Memmi († 1357)
Barna da Siena (1340-1380)
Mino del Pellicciaio (op. 1352-67)
Lippo Vanni (op. 1356-76)
Bartolo di Fredi (1330-1410)
Andrea Vanni (1343-1414)
Paolo di Giov. Fei (1372-1410)
Taddeo di Bartolo (1362-1422)
Domenico di Bartolo (1400-1440)
Sassetta (1392-1450)
Lorenzo Vecchietta (1412-1481)
Sano di Pietro (1406-1481)
Matteo da Siena (1420-1492)
Francesco di Giorgio (1439-1502)
Benvenuto di Giovanni (†-1518)
Bernardino Fungai (1460-1516)
Girol. del Pacchia (1477-1570)
M. Balducci
Pacchiarotto (1474-1540)
BALDASSARRE PERUZZI A. (1481-1537)
Beccafumi (1486-1551)

THE COSMATI
PIETRO CAVALLINI (op. 1283-1308?)
Jacopo Turriti
Filippo Rusuti
Cosma di Giovanni
Maestro Consolo
Andrea Tafi (1320)
Buffalmacco (1273-1351)
F. Traini (1321-1344)
A. ORCAGNA A. Sc. (1308-1368)
Jacopo di Cione
Narci di Cione
Puccio Capanna (1351)
Gaddo Gaddi (1295-1312)
Taddeo Gaddi (1300-1366)
GIOV. DA MILANO (op. 1349-1369)
ANDREA DA FIRENZE (op. 1343-1378)
Antonio Veneziano (op. 1371-1385)
Jacopo del Casentino
Giottino (1324-1369)
G. Starnina (1354-1408)
Spinello Aretino (1333-1410)
Agnolo Gaddi (1349-1396)
Allegr. Nuzi (op. 1346-72)
Gentile da Fabriano (1360-1440)
Don Lorenzo Monaco (Siena 1370-1425)
MASOLINO (1383-1440)
MASACCIO (1401-1428)
Nicolò di Pietro Gerini (op. 1380-1432)
Parri di Spinello
Lorenzo di Bicci (1350-1427)
Bicci di Lorenzo (1373-1452)
Neri di Bicci (1419-1491)
[DONATELLO Sc. (1386-1466)]
FRA ANGELICO (1387-1455)
Lorenzo di S. Severino (1376-?)
Domenico Veneziano (1400-61)
FRA FILIPPO LIPPI (1406-1469)
A. del Castagno (1390-1457)
Paolo Uccello (1397-1475)
Ant. Pollaiuolo (1429-1498)
Piero Pollaiuolo (1443-96)
Benozzo Gozzoli (1420-1498)
PIERO della FRANCESCA (1420-1492)
Fra Carnevale (1435-1488)
VERROCCHIO (1435-1488)
Melozzo da Forlì (1438-94)
Giov. Santi (?-1494)
Niccolò da Foligno (1430-1502)
Benedetto Bonfigli (?-1425-1496)
Matteo da Gualdo
Giov. Bocatis (op. 1435-1450)
Sassetta (1392-1450)
Lorenzo Vecchietta (1412-1481)
Sano di Pietro (1406-1481)
Matteo da Siena (1420-1492)
Neroccio di Landi (1447-1500)
Francesco di Giorgio (1439-1502)
Benvenuto di Giovanni (†-1518)
Bernardino Fungai (1460-1516)
Girol. del Pacchia (1477-1570)
M. Balducci
Pacchiarotto (1474-1540)
BALDASSARRE PERUZZI A. (1481-1537)
Beccafumi (1486-1551)
Florenzo di Lorenzo (1447-1503)
PERUGINO (1446-1524)
Pintoricchio (1455-1513)
Eusebio di S. Giorgio (op. 1495-1526)
Timoteo Viti (1467-1523)
RAPHAEL A. Sc. (1483-1520)
Perino del Vaga (1499-1542)
Giulio Romano (1492-1546)
Primaticcio (1504-70)
Penni (1496-1536)
Bagnacavallo (1481-1542)
Giov. da Udine (1487-1546)
SIGNORELLI (1441-1523)
Giov. Santi (?-1494)
Palmezzano (1456-1543?)
Lo Spagna (op. 1500-1528)
Lorenzo di Credi (1459-1537)
FILIPPINO LIPPI (1457-1504)
Raff. del Garbo (1466-1524)
LEONARD A. Sc. (1452-1519)
Solario (1496-1515)
Cesare da Sesto (1477-1523)
Boltraffio (1471-1516)
B. del Conti (?-1522)
Bazzi (il Sodoma) (1477-1549)
LUINI (1470-1533)
GAUDENZIO FERRARI (1471-1546)
M. d'Oggiono (1474-1540)
MICHELANGELO A. Sc. (1475-1564)
Rid. Ghirlandaio (1483-1561)
Pontormo (1494-1557)
Rosso (1494-1541)
Bronzino (1502-72)
Bachiacca (1490-1557)
Franciabigio (1482-1525)
ANDREA del SARTO (1487-1531)
Albertinelli (1474-1515)
Fra Bartolomeo (1475-1517)
Mariotto (1457-1510)
Piero di Cosimo (1462-1521)
Granacci (1469-1542)
DOMENICO GHIRLANDAIO (1449-1494)
Mainardi (?-1513)
Cosimo Rosselli (1439-1507)
Baldovinetti (?-1499)
F. Peselino (1422-1457)
Lorenzo di Bicci (1350-1427)
Bicci di Lorenzo (1373-1452)
Neri di Bicci (1419-1491)
Squarcione (1394-1474)
Andrea da Forlì
Marco Zoppo
Schiavone (c. 1450)
CARLO CRIVELLI (1430-1493)
Cosimo Tura (Ferr. 1451-1495)
MANTEGNA (1431-1506)
FRANC. BIANCHI (1457-1510) Modena
CORREGGIO (1494-1534)
PARMA
N. Pizzolo
Jacopo Bellini (op. 1430-1470)
GENTILE BELLINI (1429-1507)
CARPACCIO (op. 1478-1522)
Rondinello (op. 1495-1500)
Bissolo (c. 1464-1530)
Catena (c. 1495-1531)
GIOV. BELLINI (1430-1516)
Cima (Conegliano) (1460-1517)
Basaiti (1470-1527)
Bonsignori (1455-1519)
Savoldo (1480-1548)
Mansueti
TITIAN (1477-1576)
GIORGIONE (1478-1510)
Lorenzo Lotto (1480-1556)
Previtali (op. 1502-1525)
Sebastiano del Piombo (1485-1547)
PALMA Vecchio (1480-1528)
Cariani (1480-1541)
Rocco Marconi
Schiavone (1522-1582)
Pordenone (1483-1540)
BONIFAZIO Veronese (op. 1518-60)
Paris Bordone (1495-1570)
B. Licinio (op. 1524-1544)
Jacopo Bassano (1510-1592)
TINTORETTO (1518-1592)
PAOLO VERONESE (1528-1588)
Giovanni Alemagna (?-1450)
Antonio Vivarini (?-1470)
Bartolomeo Vivarini (op. 1450-99)
Alvise Vivarini (op. 1461-1503)
Antonello Da Messina (1444-1493)
Giovanni Bellini (op. 1430-1470)
Vittore Pisanello (1380-1455)
Ant. da Negroponte
Nicolò di Pietro
Jacobello del Fiore (op. 1400-39)
Gentile da Fabriano
Giovanni Bellini
Nicolò Semitecolo (op. 1355-70)
Lorenzo Veneziano (op. 1356-79)
Giov. da Bologna
Francesco del Fiore
Jacobello di Bonomo
Guariento (op. 1338-1368)
Giusto de' Menabuoi (op. 1362-1396)
Altichiero da Zevio (op. 1370-1400)
Veronese
Jacopo d'Avanzo (op. 1377)
Annuio da Forlì
Antonello Da Messina (1444-1493)
Giovanni Bellini (op. 1430-1470)
Alvise Vivarini (op. 1461-1503)
Bartolomeo Vivarini (op. 1450-99)
Basaiti (1470-1527)
Bonsignori (1455-1519)
Savoldo (1480-1548)
Lorenzo Lotto (1480-1556)
Previtali (op. 1502-1525)
Sebastiano del Piombo (1485-1547)
Cariani (1480-1541)
Rocco Marconi
Pordenone (1483-1540)
Paris Bordone (1495-1570)
B. Licinio (op. 1524-1544)
Jacopo Bassano (1510-1592)
TINTORETTO (1518-1592)
PAOLO VERONESE (1528-1588)

The CHART contains the names of the principal artists of the Schools of Siena, Umbria, Florence, Padua and Venice. Leonard's School of Milan is also included as well as Raphael's pupils in Rome. The names of painters of other schools will be found in a separate table on the right of the chart.

The object of the chart is to assist students in the study of the history of art by providing in a condensed form a synoptical view at once in order to establish a distinct notion of time, locality and relative position of the artists as the best understanding of their character and importance in the history of painting. Its principle is chronological succession and the year of death rather than that of birth has been adopted, in this way it shows not only the contemporaries of the several masters, but also the approximate period of their operation.

In some cases the dates of birth or death are inevitably conjectural. When the letters A. or Sc. follow a name, this implies that the artist was an architect or sculptor besides being a painter. An arrow indicates a direct relation between master and scholar; a broken line indicates an artistic influence or connection between masters.

SCHOOLS AND PAINTERS OF OTHER CITIES

MILAN
V. Foppa (1427-1492).
Borgognone (1440-1530).
Bramantino (1460-1530).
A. de Predis (op. 1482).

BOLOGNA-FERRARA
Cosimo Tura (1431-1496).
Ercole de' Roberti (1450-1496).
Francia (1450-1517).
Franc. Cossa (1438-80).
Lor. Costa (1460-1535).
Dosso Dossi (1479-1542).
Garofalo (1481-1559).

BRESCIA-CREMONA
Boccaccino (1467-1525).
Romanino (1485-1566).
Moretto (1498-1554).
G. B. Moroni (1520-1578).

VERONA
Liberale da Verona (1451-1536).
Caroto (1470-1547).
Torbido (1486-1522).
D. Morone (1442-1508).
F. Morone (1474-1529).
Girolamo dal Libri (1474-1556).
Cavazzola (1486-1522).

HISTORICAL DATES

1170-1221 – St. Dominic, founder of the Dominican order.
1182-1226 St. Francis of Assisi, founder of the Franciscan order.
1215 – Rise of Guelphs and Ghibellines.
1228-53 – The Church of Assisi is built. It gives the first impulse to painting.
1260 – Italy is ruled by Despots.
1278-aft. 1350 – The Dominican church of S. M. Novella at Florence is built.
1294-1320 – The Franciscan church of S. Croce at Florence is built.
1265-1321 – Dante (Poet).
1300 – Revival of Arts and Literature.
1304-1374 – Petrarch (Poet).
1305 – Seat of papacy removed to Avignon.
1313-1375 – Boccaccio.
1342 – Abolition of the Constitution in Florence.
1343 – Florence ruled by rich mercantile families.
1348 – The great plague in Italy.
1377 – Seat of papacy re-transferred to Rome.
1377 – The Medici at Florence rise to power.
1406 – Pisa becomes subject to Florence.
1421 – Venice is at the height of her power.
1434 – The Medici family becomes paramount in Florence.
1453 – Fall of Constantinople.
1469-92 – Lorenzo il Magnifico encourages art in Florence.
1471 – Sixtus IV. Pope.
1474-1533 – Aricsto (Poet).
1492 – Christopher Columbus discovers America.
1494-98 – Savonarola leads the Reformation in Italy.
1503 – Julius II. Pope. Patronizes the Fine Arts.
1511 – Martin Luther visits Rome.
1512 – The Medici return to Florence.
1513 – Leo X. (Medici) Pope. Patron of Arts.
1527 – Expulsion of the Medici at Florence.
1528 – Sack of Rome by Charles of Bourbon.
1530 – Charles V. crowned at Bologna. Florence taken by the Imperial troops.

CULMINATION OF THE RENAISSANCE

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